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Thriving in constraints. Hub Milano 0.18: a case study for high-quality communication design

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2024-05-31

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Abstract

The article investigates the relationship between communication quality and resource scarcity in the public sector. Through the case study of Hub Milano 0.18, it highlights designers' strategies for generating high-quality communication amidst social and contextual challenges. Three critical axes — *scalability*, *flexibility*, and *replicability* — are emphasized to illustrate the approaches to resource management: *scalability* allows both minimal interventions and complete customization of spaces; *flexibility* enables reconfiguration and multifunctionality, adapting to diverse needs; *replicability* ensures the project's enduring impact across various contexts and times. Through tangible examples, the article presents communication design artifacts and experiences aimed at fostering positive societal impacts.

Résumé

Le texte explore la relation entre la qualité de la communication et la pénurie de ressources du secteur public. Lors de l'analyse du projet de communication visuelle pour les Hub Milano 0.18, il souligne les stratégies des designers pour produire une communication de haute qualité malgré les défis sociaux et contextuels.

Trois axes critiques — la scalabilité, la flexibilité et la reproductibilité — sont mis en évidence pour illustrer les approches de gestion des ressources : la scalabilité offre à la fois des interventions minimales et une personnalisation complète des espaces ; la flexibilité permet la reconfiguration et la multifonctionnalité des éléments pour répondre à divers besoins ; la reproductibilité assure l'impact durable du projet dans différents contextes et moments. L'article expose, à travers des exemples concrets, des artefacts et des expériences de *design de communication* qui visent à encourager des répercussions sociales positives.

1. High-quality communication design as social responsibility

Aesthetic appropriateness and quality are fundamental requirements in communication design, as they significantly influence the efficacy of communicative acts and the accessibility of content, thereby representing an essential responsibility of designers towards society and the communities they engage with[1]. However, within our increasingly complex social landscape, communication

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projects must transcend the aesthetic and functionality of the sign, and designers must extend their responsibilities to encompass addressing and actively contributing to urgent social and environmental issues[2]. Therefore, it is crucial to assume the *perceptual concerns*[3] mainly associated with the *service function of communication design*[4] as foundational requirements, broadening the concept of the quality of the project to include its *performative* and *generative functions*. This extended meaning significantly shifts the focus toward the social impacts of the communicative artifact in terms of its capacity to generate meanings and experiences, influence social behavior, contribute to the social construction of reality (*performative function*)[5], and foster social relationships, enhance active participation, shared responsibility, and promote solidarity and inclusion (*generative function*)[6]. These features are pivotal for strengthening the social fabric, empowering people, and creating social conditions that enable communities to address challenges collectively[7], thus counteracting the prevailing individualism and utilitarianism growing in contemporary culture[8] and positively contributing to the evolution of society.

In adopting this holistic view of communication design[9], its scope expands beyond the artifact itself to include the process, overall experience, and ethical dimensions of social actions[10], and the concept of designers' social responsibility takes on a longer-term perspective, considering the societal model envisioned and meant to be promoted ultimately aiming to construct a more humane world[11]. Consequently, the notion of quality should also encompass the project's potential to foster positive change, enhance well-being[12], offer solutions, and improve situations[13] by combining aesthetic-formal quality, functionality, and effectiveness in achieving predefined objectives. As Frascara[14] aptly stated, « I assert that in defining quality in communication design, design objectives should contribute to a practice that uses the best possible evidence to support decisions, and that is oriented at producing professionally, socially, and environmentally positive outcomes. »

2. Designing communication in public and social contexts

Ensuring the quality of communication design projects holds particular significance within the public and social sphere, where effective communication is inherently tied to access to information and opportunities, institutional trust, and overall perceptions of the quality of public initiatives[15]. In this regard, it is crucial to emphasize that graphic design alone is not sufficient. Indeed, the quality of a communication project depends on the content it conveys. A communicative act cannot be regarded as exemplary if it is limited to mere superficial decoration or aesthetic enhancement or if it serves to mask deficiencies or inadequacies. Conversely, a high-quality service, idea, or policy requires communication that is equally effective and robust[16]. This symbiotic relationship is essential for mitigating perceived disparities between public and private sectors and averting the formation of negative perceptions of public initiatives and associated social stigmas. As a result, ensuring high-quality communication becomes an imperative and a responsibility of public institutions towards citizens, serving as a tool for inclusion and equity[17].

However, the importance of communication quality in public sectors often clashes with limited economic and cultural resources, resulting in low-cost productions, lack of planning for communicative actions, improvised and amateurish outcomes [18]. Designers must counter this trend by embracing and overcoming the challenges and demands posed by the context through high-quality projects that generate a positive impact on the involved communities. In doing so, they can contribute to educating about the importance of communication projects in strengthening relationships with citizens and striving towards a fairer and more inclusive society.

To achieve this, design must become vulnerable[19], welcoming the specificities of the context without prejudice, embracing resource scarcity as a foundational requirement rather than a limitation, and viewing it as an opportunity to explore new perspectives, experiment, and develop methods and strategies to craft unique proposals tailored to the specific setting. In this framework, solutions are not predetermined, and the clear boundary between designers and those being

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designed dissolves, allowing everyone to contribute their skills and input for the common benefit.

This aspect is essential in the social context, where one of the most significant resources and catalysts for change are the individuals and the communities. The diverse and unique contributions play an invaluable role in enriching the visual and narrative aspects of communication systems. Moreover, actively involving recipients can transform communication projects into genuine assets for communities. Engaging people in the communication project through shared experiences and creative endeavors can significantly boost their self-esteem, creativity, and sense of competence and connection, thereby contributing to both immediate and long-term well-being[20]. Additionally, fostering dialogue with citizens through collaborative design efforts helps them feel part of the system and encourages them to assume proactive roles in initiating virtuous cycles for their own benefit, as well as for the system and the broader community.

Designers, especially in public settings, possess the opportunity to leverage *human and social capital*[21] and contribute to enriching it through experimental initiatives that generate value for individuals and communities involved. This transition towards a more collaborative approach[22] implies a reevaluation and reconsideration of the designer's role, which is called upon to find a balance between meeting project requirements, ensuring high-quality results, and generating values and meanings. It introduces the concept of an open project, where designers assume multiple roles: as *directors*[23], they coordinate various project actions, shaping the context, parameters, modalities, and opportunities for involvement; as *facilitators* [24], they integrate their skills with those of other actors, stimulating dialogue and relationships among different stakeholders ; and as *mediators-translators*[25], they convey contents establishing a connection between sender and recipient. Additionally, they oversee and supervise the entire design process to ensure the formal and expressive quality of the outcomes[26].

The open and collaborative approach also requires conceptualizing the communication project as a combination of essential properties that ensure its recognizability and accidental properties that are subject to change and unpredictability[27]. Controlling the synergy between these two aspects enables the management of imperfections as inherent traits of the system, facilitating the integration of diverse contributions and perspectives and allowing direct participation of individuals in the communication project.

Regarding the creation of value and resources for the community, which constitutes the core objective and contributes to adding meaning to the communication project[28], designers are responsible for shaping the overall experience. This entails envisioning diverse degrees of flexibility to dynamically handle spatial and temporal dimensions, along with relationships among individuals and with the designed artifacts, which are often unpredictable due to their deeply personal and subjective nature.

In the intersection of communication design, aesthetics, and social contexts, we aim to explore the case study of the communication design project for *Hub Milano 0.18*. It exemplifies the development of a precise yet flexible design solution capable of accommodating and adjusting to the unique features of each Hub, as well as the preferences and requirements of space users, while fostering positive experiences and relational values, enhancing the sense of belonging and commitment to the proposed ideals. It highlights the communication designer's ability to balance humanistic values and technical skills[29] to identify solutions based on available resources, thinking in a modular, adaptable, and collaborative manner, and expanding the focus beyond the final artifact to create tools, processes, techniques, and forms of expression that can lead to project development and generate new resources in terms of relationships, cohesion, and community engagement.

3. The Milano 0.18 communication project: A

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Case Study

The presentation of the Milano 0.18 case study offers an opportunity to reflect on the capacity of communication design within societal settings. It has the potential to create a project capable of addressing specific demands, generating value for the community involved, promoting inclusivity, and celebrating diversity while upholding high standards of aesthetic and formal quality. This analysis is part of ongoing research in the realm of Communication Design for welfare[30], furthering the discussion on social responsibility in communication design and the role and contribution of designers within social and public spheres.

Through the Hub Milano 0.18 case study, we aim to explore the design approaches and strategies employed to harmonize the project's quality — encompassing formal, aesthetic, content-related, functional aspects, and societal impacts[31]— with the complexities and challenges inherent in the social landscape. We intend to demonstrate that by making existing constraints and high-quality prerequisites in communication projects, it is possible to catalyze collective creativity, nurture connections, and foster social cohesion and a sense of belonging, even within resource-constrained environments. Ultimately, this contribution endeavors to spur reflection on the potential for projects, particularly within communication design, to serve as instruments for equity and inclusion.

3.1 Context, Requirements, and Objectives

The communication project of Hub Milano 0.18 operates within the broader Milano 0.18 identity system, developed by the research group DCxW — Communication Design for Welfare, Politecnico di Milano, Design Department[32] — in the framework of the *WishMi. Wellbeing Integrated System of Milan* project, funded by the European initiative *UIA.Urban Innovative Actions*. Initiated in 2021, this project is overseen and coordinated by the Municipality of Milan, involving various local entities and institutions such as Abcittà, Actionaid, Fondazione Politecnico di Milano, Università Cattolica, and the aforementioned Design Department of Politecnico di Milano. Its objective is to devise innovative and compelling solutions to tackle urban challenges associated with child poverty, inequalities, and segregation. The project aims to facilitate knowledge and access to diverse educational, cultural, and social opportunities available in Milan for children and adolescents while supporting co-design actions to address their needs and desires better.

The visual identity project for Milano 0.18 was conceived from the very beginning as an inclusive and collaborative journey, engaging all stakeholders in different phases, situations, and activities[33]. It is grounded in core values identified during initial workshops and participatory activities: singularity, listening, inclusion, immersion, beauty, and dynamism. These values led to the adoption of the voice as a metaphor for uniqueness, expression, and relationship, culminating in the design of an identity sign capable of visually translating individual voices, integrating and harmonizing individual and collective contributions while promoting tangible listening opportunities and freedom of expression. The result is a dynamic, generative, and participatory visual identity where the outcome arises from the synergy of personal and collective contributions, with beauty serving as a guiding principle, an objective for the project, and a means to facilitate access to content, promote communication, and build a positive, enjoyable, and trusting relationship with young people[34].

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Figure1. Various configurations of the Milano 0.18 logo, obtained through a generative tool that translates vocal inputs into visual parameters.

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Figure2. Milano 0.18 logo reinterpreted to incorporate the artistic and creative contributions of children and young people.

The same principles and values guided the design of the communication system for the Hubs, which represent the territorial dimension of the Milano 0.18 system. These hubs form a network of spaces spread across the city, dedicated to young people and connecting local resources with the needs of children and adolescents. Tailoring the identity system for physical settings required an initial understanding of the unique needs of each location and the definition of the design requirements through collaboration with space managers and partners. The combination of these contextual needs with the core values of the system allowed for the creation of a specific yet flexible design response. It accommodates the characteristics of each Hub and fosters desirability towards spaces that might not inherently possess this quality due to their configuration, location, and characteristics.

Upon analyzing the contexts, critical issues emerged, particularly concerning the heterogeneity of the spaces. These spaces were marked by differentiation in functional and aesthetic characteristics, surface area, lighting, and their dominant vocation in terms of proposed activities and targeted subjects. Moreover, some spaces required their characterization to coexist with previously established realities, each with its own identity developed over time through the interactions of the people who frequent and animate them. Therefore, it became imperative to establish a characterization system that ensures recognition, adaptability, and desirability. This system should promote cohesion throughout the Hub Milano 0.18 network, extending the reach of local communities across the city. Additionally, it must seamlessly integrate into the complex network of spaces, individuals, and relationships while respecting existing dynamics, unique attributes, and specific objectives in order to strengthen current connections and facilitate the formation of new ones.

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3.2. Scalability, Flexibility, Replicability

The identity project for Hub Milano 0.18 stands as a concrete example of how the principles mentioned above have been translated into design practice and outcomes. It demonstrates how designers' technical skills can overcome resource limitations while promoting human values and forging significant and enduring community connections. To effectively align design objectives with contextual needs and requirements while cultivating "relational goods"[35] for the young people and the community members involved, three design axes were established to implement the system within the spaces: scalability, flexibility, and replicability. These axes informed the design of a variety of communication devices aimed at serving multiple functions, such as improving external visibility, facilitating internal space identification, defining and characterizing usage areas, and conveying the space's primary purposes. Scalability, attained through a modular design approach, enables the system to conform to the layout and particularities of each space, allowing for minimal alterations or complete customization as required. Flexibility is achieved through the creation of multifunctional and customizable communication devices; it allows for the optimization of available resources and the articulation and expression of the unique "personality" of each Hub and its members. Replicability ensures the growth of community reach by supporting the expansion of the network of spaces and sustaining the spatial spread and longevity of the project over time.

3.2.1. Scalability

The communication project for Hub Milano 0.18 stands out through its modular design approach, which involves translating the qualities of the visual identity into physical elements that can be added, removed, or modified without repercussions on the system as a whole.

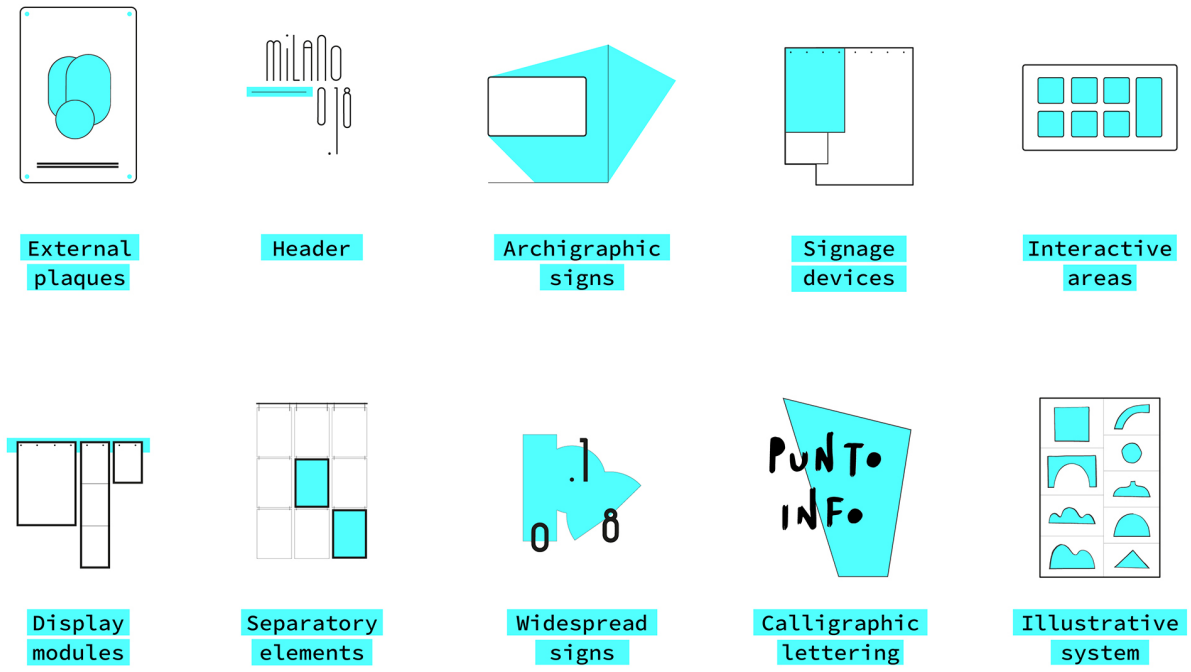


Figure3. Schematic overview of the communication devices designed to enable different degrees of implementation of the system.

From a technical point of view, the *modularity* of the project enables different levels of

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characterization, ensuring that the system can adapt to the singularities of multiple contexts. This feature also allows for a progressive approach and a gradual implementation of identity system elements based on evolving objectives, needs, and available resources. This design decision is not solely driven by technical factors; it also takes into account the human and social dynamics present in the spaces in question. In contexts where the system must coexist with established entities, a modular communication system can adapt in a non-invasive and respectful manner to the existing identity, enhancing and integrating local realities rather than imposing itself upon them.

3.2.2. Flexibility

Flexibility, rooted in the principles of *persistence*, *multifunctionality*, and *customizability* of specific elements, is a fundamental characteristic of the communication devices designed for Hub Milano 0.18, enabling the optimization of available resources. For example, permitting variation in the persistence of elements allows the system to coexist with other entities easily, implementing characterization only when needed without undue effort. An illustration of this concept is provided by the header, which consists of a large-scale reproduction of the logo to indicate the space's affiliation with the Milano 0.18 network. In cases where it is necessary to display the identity only during specific periods, the header is designed to be projected through a customized interactive device that enables the continuous variation of graphic elements in accordance with the ongoing sound activities in the space, offering users a dynamic and immersive experience.



Figure4. The projected header ensures flexibility by seamlessly disappearing to create space for different content.

Similarly, a customizable and removable signage option has been designed to ensure flexibility in organizing spaces and activities conducted within the hubs, allowing for easy adjustment based on specific needs. Both communicative devices can be easily concealed or repurposed during periods when the space is allocated for activities unrelated to the functions of the Hubs.

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Multifunctionality, on the other hand, facilitates the optimization of available resources by envisioning multiple functions for spaces and devices. For example, interactive areas have been designed to be adaptable in scale and reconfigurable in both functionality and aesthetics. Among these interactive elements are whiteboards intended to support idea-sharing activities and collaboration within the Hub. During the design phase, their material characterization aimed to combine the primary writing function with the option for video projection or attachment of informative or decorative materials via magnets, thereby expanding the range of potential uses. Similarly, in the design of an informational bulletin board, a combination of fixed panels and customizable elements was utilized to add an expressive and creative function to its essential informational purpose.



Figure 5. Example of walls dedicated to interactive areas. On the left side, there is the multifunctional whiteboard, while on the right side, there is the bulletin board equipped with a system of hooks, fixed panels, and customizable elements.

Designing with fixed and customizable elements also allows for performing fundamental communication functions and maintaining system coherence while enabling modification, adaptation, and information updates with minimal resource utilization. For instance, the signage devices for the hubs are designed so that they can be personalized to communicate specific information at the discretion of hub operators, ensuring enhanced adaptability to evolving requirements.

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Figure 6. Example of a signage device. It consists of a wooden bar with equidistant hooks supporting a layered information system that allows for its reconfiguration. The top layer features a blank sheet that can be easily personalized and updated.

This principle is also applied to the design of display modules, which convert wall spaces into exhibition areas for materials produced during laboratory activities, photographs, and personal contributions from the youth involved. These devices serve as tools for outward valorization and narration while also offering opportunities for participants to personalize their environments, supporting and stimulating individual expression and sharing of their creative potential.

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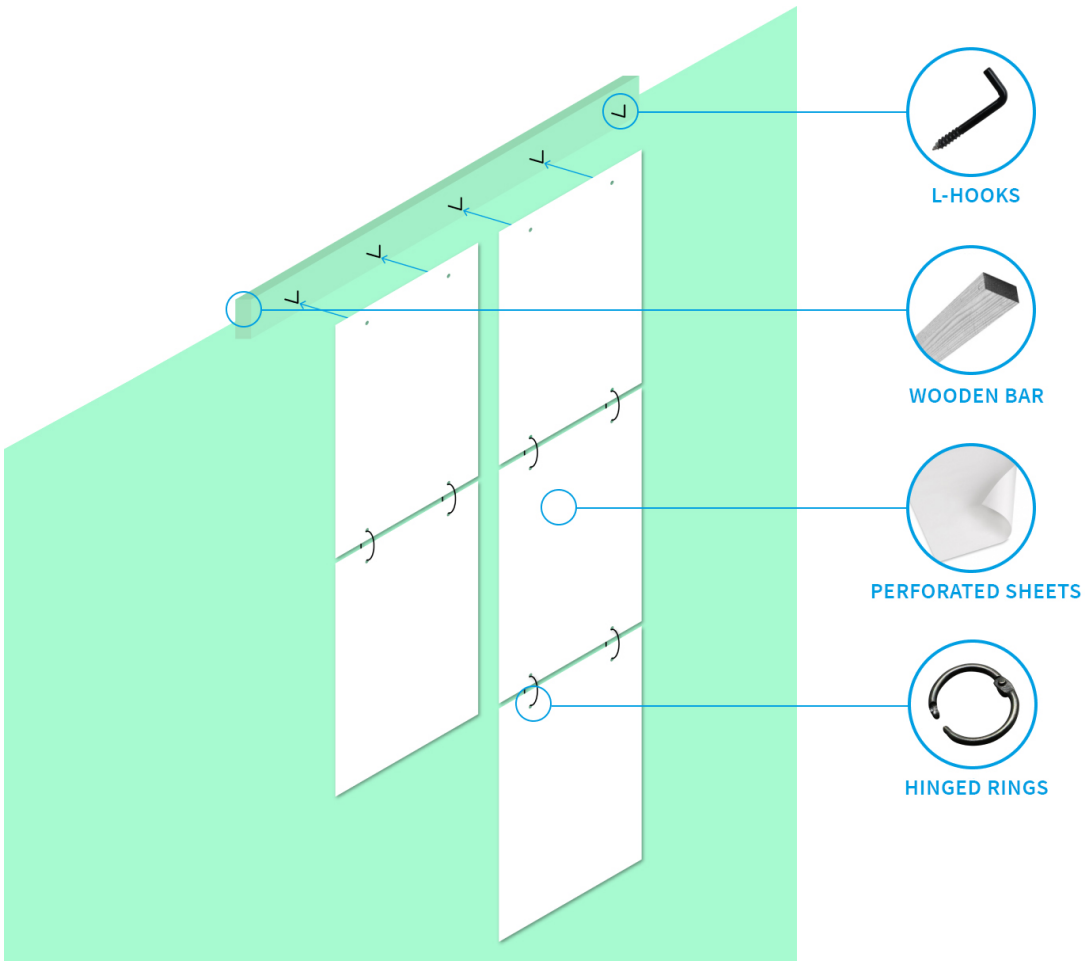


Figure 7. Model of the display system. Similar to signage devices, it utilizes wooden bars of varying lengths equipped with L-shaped hooks. By employing hinge rings, it becomes feasible to interconnect multiple perforated sheets, allowing for a vertical progression in the display.

Beyond functional considerations, flexibility can indeed be understood as the capacity of certain elements to reconfigure themselves in order to better represent and respond to the specific needs of contexts and the individuals who inhabit them. From a social perspective, enabling a more unrestrained and imaginative utilization of spaces and interaction with elements can encourage diverse forms of expression, nurturing individual creativity and contributing to creating connections among people and with the spaces themselves.

3.2.3 Replicability

An essential factor for ensuring the sustainability and expansion of the system is its ability to replicate its identity across different temporal and spatial contexts. This requires the creation of elements that can be easily reproduced and adapted to new environments. For example, for the internal characterization of Hub Milano 0.18, archigraphic signs have been developed to harmoniously interact with ordinary surfaces, such as doors, windows, walls, and corners, adapting well to a variety of contexts.

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Figure 8. Example of characterization through color fillings interacting with the architectural elements of the space.

Similarly, for the external space characterization of the hubs, a system of widespread signs has been designed using modular and rearrangeable stencils, ensuring adaptability and easy reproduction on various urban surfaces while also encouraging and stimulating the creativity of the individuals implementing them.

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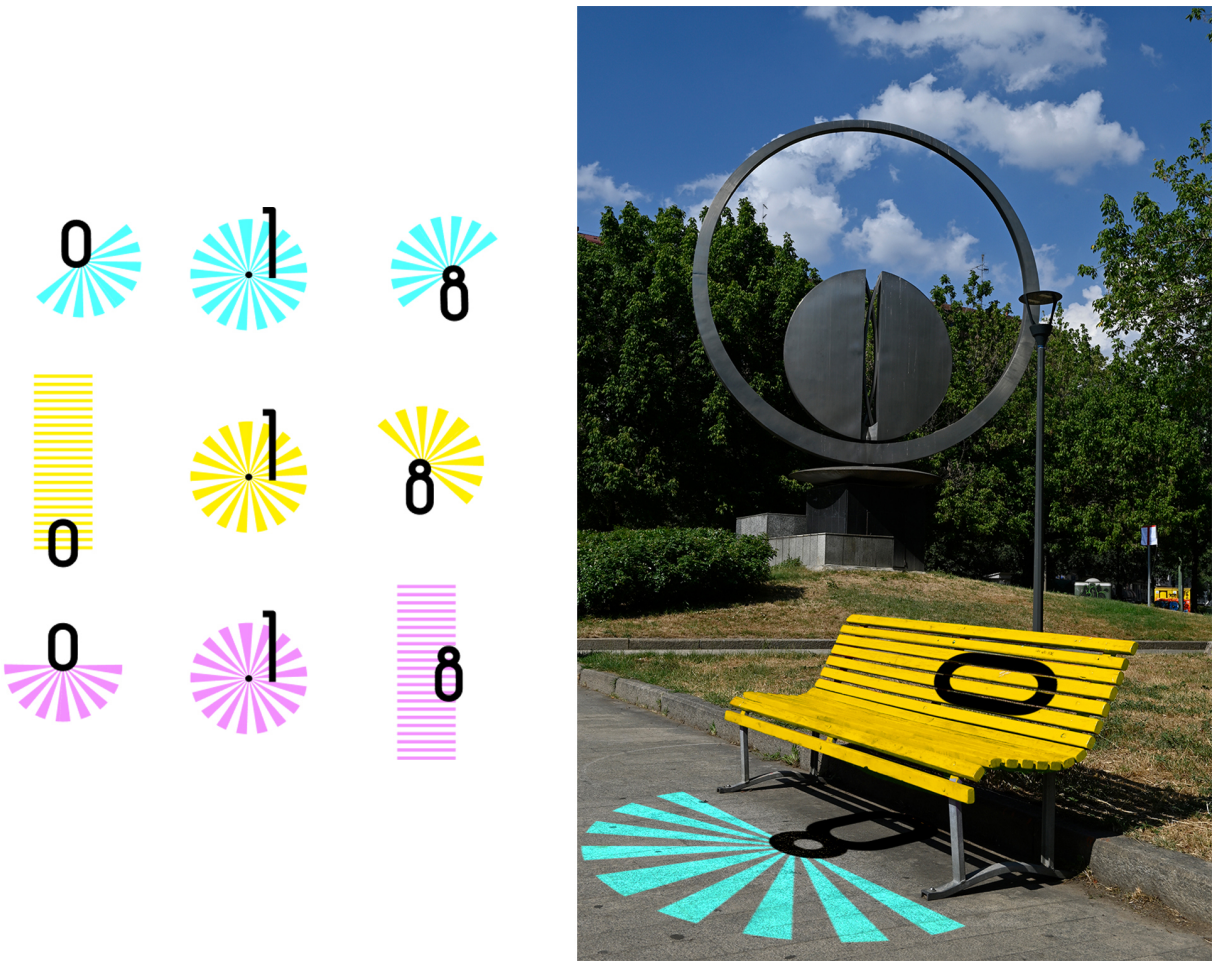


Figure 9. A system of signs derived from the basic elements of the brand, intended for use in urban settings to designate areas associated with the hub and public spaces hosting activities.

Besides the technical aspects that allow the replication, it is crucial to acknowledge the human value of design. The simplicity of reproducing elements enables us to envision space characterization activities as collaborative efforts involving active participation from the community. This can foster participants' autonomy by equipping them with tools and knowledge to manage and reproduce initiatives[36]. Additionally, enabling individuals to contribute their unique perspectives to the system promotes a sense of representation within their environments, generating a feeling of belonging and ensuring that graphic interventions align more closely with their desires and sensibilities.

An example of this approach is the illustration system for the hubs, developed in collaboration with illustrator Luca Boscardin. The illustrations are conceived with the production process in mind. They consist of a collection of nine basic shapes that, when manipulated through arrangement, duplication, rotation, or mirroring, can generate multiple compositions, each imbued with significance and vitality by the artist's hand-drawn black strokes. The limited number of shapes minimizes the cost of stencils, facilitating their reproduction while still allowing for nearly limitless combination possibilities. This enables not only the replication of the same subjects in different spaces but also the creation of a plurality of figures and the introduction of new characters, themes, or settings. This system thus embodies an open and potentially infinite framework, implementable at a meager cost and accessible to young creatives. The inherent imperfections and straightforwardness of the basic shapes, coupled with the use of uniform acrylic colors and the stencil technique, allow even the youngest participants to contribute to customizing their environment. Additionally, the diversity of subjects and potential combinations serves as a catalyst for creativity, fostering positive relationships among individuals and with their surroundings.

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Figure 10. Implementation process of the Illustration system, involving children in creating shapes on the wall using stencils and acrylic colors.

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Figure 11. Wall of one of the hubs personalized through a composition of illustrated characters.

This approach encourages community interaction and involvement and contributes to establishing channels of dialogue between citizens and representatives of institutions. By integrating individuals into the design process, virtuous cycles are set in motion, benefiting not just the participants themselves but also the overall welfare system and the community at large.

In summary, scalability, flexibility, and replicability, when applied to the communication project, enable adaptation to the specific characteristics of each context while ensuring a respectful presence alongside pre-existing identities and optimizing resource utilization.

By adopting a sobriety that is not so much expressive or aesthetic but rather focused on the process and enhancement of basic elements and existing ones, they allow for establishing a balance between available resources, quality, and desirability of the spaces. Moreover, they promote individual expression and community bonding, fostering the creation of inclusive, dynamic, and welcoming environments and a communicative system capable of evolving and growing with the community.

4. Final Remarks

The examination of the Hubs' Milano 0.18 case study aims to offer a tangible demonstration of how communication design can turn contextual obstacles and constraints into design opportunities while maintaining high standards of aesthetic and social quality. The main objective of this essay is to stimulate reflection on the potential of communication design projects to address social challenges and advocate for equity and inclusion by creating distinctive experiences that have significant impacts, both aesthetically and socially, even with limited resources. Our intention to offer an example to encourage reflection and experimentation in this direction is also demonstrated by the development of a dedicated website for the project[37], explicitly designed as a tool for

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dissemination and a source of inspiration for designers, particularly in social contexts.

Supporting and fostering experimentation in this direction aims to redirect attention to the importance of promoting well-being, especially when working with disadvantaged or marginalized individuals and communities. The short-term positive impact of involvement in creative and collaborative activities on individuals' well-being has been validated through multiple experiences and directly by participants' testimonies. They expressed positive sentiments regarding the establishment of new social connections, the development of new skills, the appreciation of their own thoughts and contributions, and the sense of belonging and representation. However, the objective of creating social value cannot be limited solely to immediate outcomes. In this regard, it would be of interest in the forthcoming years to evaluate the long-term impact of the project, considering it from both disciplinary and societal perspectives. The aim would be to understand whether and how the proposed activities have influenced the individuals involved beyond the immediate positive feedback and explore the project's development within the social sphere. This would include evaluating advancements in integrating participatory and collaborative components, as well as examining the evolution of the roles of designers and high-quality communication projects in advocating for equity and inclusion and in adapting to social challenges.

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1. Frascara, 1988, p.20; Bucchetti, 2017
2. Melo, Neves, 2021
3. Frascara, 1988, p.20. According to the author, the expression *perceptual concerns* refers to visual detection problems and communication issues that include visibility, legibility, and esthetics. It is used complementarily with the expression *behavioral concerns*, which instead « has to do with the way graphic communications affect the attitudes and conduct of their audiences. »
4. Bucchetti, 2019, p.143. According to the author, the term *service function of communication design* refers to the tasks related to " the field of "communication engineering," which operates where it is necessary to facilitate community communication processes within the entire social system and within the scope of ergonomics of social communications and access design (intended to make information known and enable action). » (author's translation)
5. Baule, 2017, p.29. According to the author, the *performative dimension* of visual artifacts is a foundational element of communication design. « It involves not only the execution of a function or the presentation of informational content but also an extensive production of meanings. It supports cultures and systems of values and influences social behaviors in ways that contribute to what we define as the social construction of reality. » (author's translation)
6. Bucchetti, 2019, p.143. According to the author, the *generative dimension* of communication design is centered on « the production and dissemination of relationships and social bonds. This aspect is linked to the ability of social communication to generate connections, solidarity, social fabric, and advocacy actions. In this case, it involves communicative actions aimed at encouraging widespread relationality, solidarity, and inclusion, as well as increasing the participation of active citizenship and social responsibility. These actions are directed towards promoting change in both models and behaviors through action, requiring broad participation from civil society and the impetus of multiple actors promoting ideas, projects, and public interest services. » (author's translation)
7. Manzini, 2015, 2019; Kuster, 2021
8. Aime, 2019
9. Melo, Neves, 2020, p.521. According to the author, the *holistic perspective* refers to the ability of communication design to transcend artifact production. « In this perspective, communication design can be considered as a more holistic approach (with a greater degree of depth and complexity) to the production of communication artifacts, due to the way it designs the interdependence between content, form, media, production techniques and use, obtaining results that can even go beyond visual communication. »
10. Kim et al., 2011; Koskinen, 2016 ; de Liguori, 2017 ; Rossi et al., 2023
11. Margolin, 2007, p.4
12. Marshall et al., 2014, p.756. According to the author, « well-being ought to be considered as a multidimensional construct, incorporating both hedonic and eudemonic elements. For an individual to be happy, they must have, both, more positive than negative experiences in their life and the presence of meaning and purpose. Ideally, when undertaking design practices with the aim of ultimately supporting well-being, we ought to consider how our processes can impact subjective happiness and enable people to experience their lives as meaningful and purposeful during the design process itself. »
13. Frascara, 1988, 2022
14. Frascara, 2022 p. 286

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15. Bucchetti, 2017, 2019
16. Baule, 2017, p.26
17. Bucchetti, 2017; 2019
18. Visconti, 2017; Bucchetti, 2019
19. Kuster, 2021
20. Marshall et al., 2014; Robinson et al., 2019 ; Rossi et al. 2023
21. Baggio et al., 2015, p.10. According to the author, the term "human capital" refers to an extended concept that encompasses the set of knowledge, skills, abilities, and emotions acquired by an individual and directed toward achieving social and economic goals, whether individual or collective, as defined by Coleman (1988). It also includes environmental conditions and the effects of existing social ties, which Bourdieu (1986) defines as social capital.
22. Tonkinwise, 2019, p.9. According to the author, « all designing is collaborative. In addition to almost always involving a team, designing is inseparable from negotiations between sponsoring clients, representative users or their mediating researchers, material and component suppliers, manufacturers and coders, marketers and retailers, sometimes regulatory agencies and legal counsel, etc. This socially collaborative quality to designing is not merely pragmatic. Since designing involves making decisions about preferred futures, its validity lies only in the social, in people sharing a commitment to materialize those kinds of futures. »
23. Bucchetti, 2017; Bucchetti et al., 2020
24. Bucchetti, 2017, p.61
25. Anceschi, 1992; Baule, Caratti, 2016
26. Bucchetti et al., 2020
27. Sinni, 2018 p.21
28. Koskinen, 2016; Kim, 2011
29. Bollini, 2003 p.54. According to the author, « a designer must therefore serve as the point of equilibrium between humanistic values and technical knowledge so that both can be used in a careful and conscientious process of criticism whose objective is to improve social and environmental conditions. »
30. Bucchetti, 2017
31. Frascara, 1988, 2022
32. DCXW research group -- Communication Design for Welfare: Valeria Bucchetti, Research Coordinator; Umberto Tolino, WP Leader; Pamela Visconti, Project Manager; Team work : Michela Rossi, Tommaso Tresso, Benedetta Verrotti di Pianella.
33. Bucchetti et al., 2023
34. Rossi et al., 2023
35. Bruni, 2008, p.130-131. According to the author, *relational goods* can be defined as « those dimensions of human relationships that cannot be produced or consumed by an individual alone because they depend on the modalities of interactions with others and can be appreciated only when shared in reciprocity. » This definition was elaborated based on the contributions of Benedetto Gui and Carole Jean Uhlaner, who respectively define relational goods as « immaterial goods, and yet not services that can be consumed individually, but connected to interpersonal relationships... goods that we may call 'relational' » (Gui, 1987, p. 37), and as « goods that can only be 'possessed' by mutual agreement that they exist, after appropriate joint actions have been taken by a person and non-arbitrary others » (Uhlaner, 1989, p. 254). According to Bruni, relational goods are characterized by a series of features: Identity, Reciprocity, Simultaneity, Motivations, Emerging fact, Gratuitousness,

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and Good.
36. Meroni et al., 2013
37. https ://www.dcxw-milano018.org/

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